

PUBLISHED MONTHLY

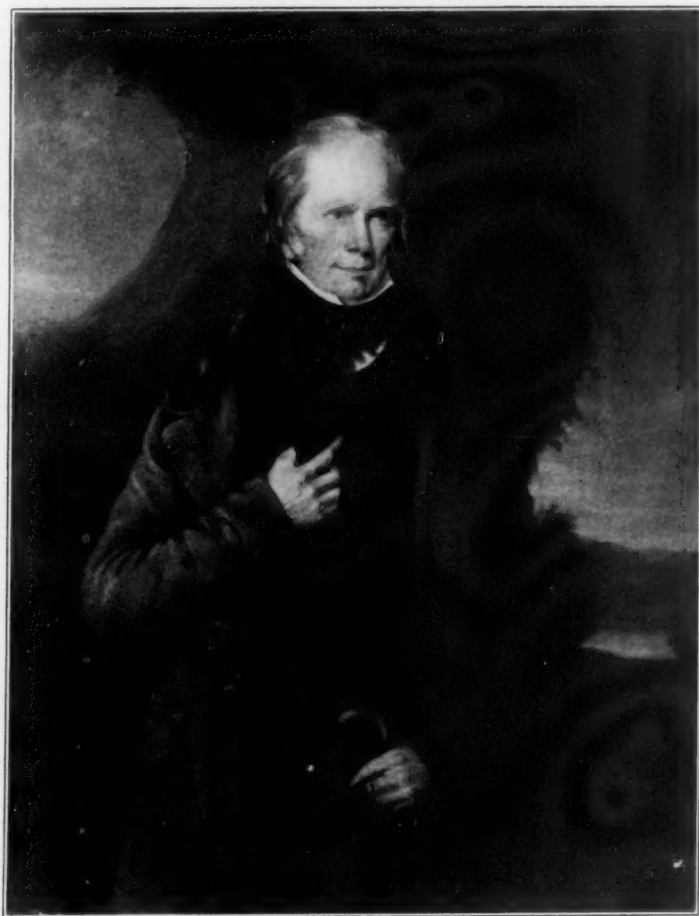
PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XX

NEW YORK, SEPTEMBER, 1925

NUMBER 9



PORTRAIT OF HENRY CLAY  
BY THEODORE SYDNEY MOÏSE

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XX, NUMBER 9

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## CONTENTS

	PAGE
Front Cover Illustration: Portrait of Henry Clay by Theodore Sydney Moise . . . . .	209
The George Bellows Memorial Exhibition . . . . .	210
The Museum Lecture Program . . . . .	210
A Gift of Rare Prints . . . . .	211
The William H. Riggs Library of Armor . . . . .	213
A Portrait of Henry Clay Reattributed . . . . .	215
The Lace Collection . . . . .	217
Notes on Mediaeval Textiles . . . . .	220
Lectures, MCMXXV-MCMXXVI . . . . .	225
Accessions and Notes . . . . .	226
Measured Drawings of Woodwork in the American Wing—An Exhibition of Telephotographs—Cranach's Martyrdoms of the Apostles—The Wyssenbach Pattern Book of 1549 . . . . .	
List of Loans . . . . .	229
Calendar of Lectures . . . . .	230

## THE GEORGE BELLOW'S MEMORIAL EXHIBITION

The plans for the George Bellows Memorial Exhibition, to be held from October 12 through November 22, are proceeding very satisfactorily. The owners of the pictures have entered heartily into the enterprise and the exhibition will include practically the entire list as prepared by the Committee. About sixty oil paintings will be shown, and in the gallery adjoining D6, where the exhibition will take place, about forty drawings and lithographs by the artist will be on view.

## THE MUSEUM LECTURE PROGRAM

The lectures, including story-hours and study-hours, to be given in the Museum during the coming year, number 887, of which 315 are given by New York Uni-

versity, 120 by Teachers College, 3 in co-operation between the Archaeological Institute of America, Columbia University, New York University, and the Museum, and the remainder by the Museum itself. That such figures do not promptly stir us to astonishment, that what was not long since an adventure and an experiment has so rapidly taken on the air of the well-established and the inevitable is perhaps a tribute to the essential propriety of lectures in the work of the Museum, to their appreciated and appropriated value. For it was no longer ago than 1912 that the first series of lectures for high school teachers was given (if four lectures may be called a series), and not until 1914 were the present study-hours for salespeople initiated—or rather, preceded—by two lectures for salespeople. Even then the total number of lectures given at the Museum was so small (in 1914 about a dozen) that each one was announced, and usually reported upon afterwards, in the notes of the BULLETIN. The Calendar of Lectures, now an accepted part of each issue during the academic year, did not appear until 1917.

The present program, announced on page 225, shows few innovations, but attention is called to three courses of six lectures each—for those interested in pottery, the course by Professor Charles F. Binns, an authority on his subject; for those who desire to give more study to furniture than one lecture affords, the course on English furniture and woodwork by Herbert Cescinsky; and for those who are desirous of going into the fundamental principles underlying the study of art, the course on esthetics by Professor De Witt H. Parker, whose method of illustrating his points in the analysis of the principles of art by examples to be found in the Museum will give to his talks value and emphasis often lacking in the more generalized treatment of the subject. Professor Parker's lectures will be issued later in book form by the Museum.

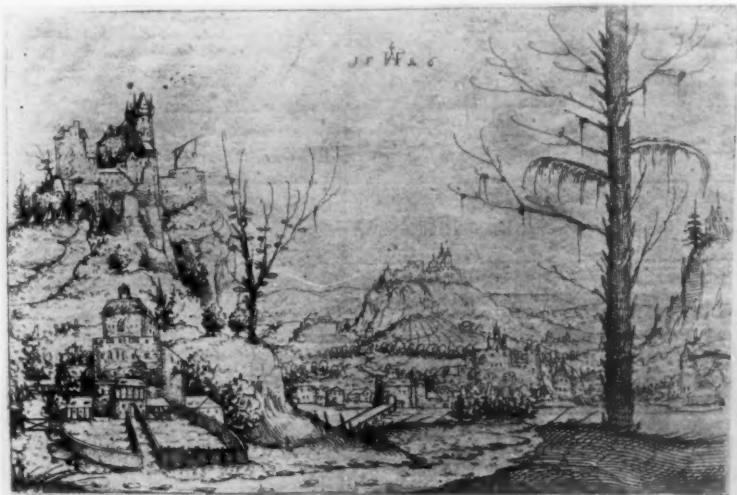
In the number of its courses, in the variety of subjects offered and audiences addressed, and in the distinction of its lecturers, the program for 1925-1926 seems to offer to those who are interested a happily studious season,

## A GIFT OF RARE PRINTS

Through the generous aid of Mortimer L. Schiff the Museum has recently acquired five prints which are important not only in themselves but because they fill in yawning gaps in our representation of several most interesting movements in the history of engraving and etching.

Of these prints the best known among collectors is perhaps Lucas of Leyden's *Rest on the Flight into Egypt* (B. 38),

first examples of the more characteristic art of the most important German etcher of the mid-sixteenth century. For several years we have had his self-portrait and one of his elaborate coats of arms, but landscapes have been missing, and their lack has been one of the things that the department has never been permitted to forget. Many years ago one of the members of the staff undertook an historical study of the development of the etcher's technique. It was at a time when the or-



LANDSCAPE (B. 74)  
BY AUGUSTIN HIRSCHVOGEL

for in spite of its extreme rarity it is doubtless the only one of the five which a collector has any real chance of ever picking up. One of the most delightful and characteristic works of its master's best period, it is, happily, in an impression which it would need the vocabulary and the discrimination of a great English wine merchant to do justice to. None of your thin, scrawny, tart *vin du pays* but one of those pale *amontillados* to be met with only in common rooms on uncommon occasions, a single glass of which makes a whole month memorable. As compared with this thing, good Rembrandts and Dürers are not so very uncommon.

Two landscapes by Augustin Hirschvogel (B. 68 and B. 74) give the Museum its

thodox view of American collectors was to the effect that whatever one might have to say in public, in private one knew that Whistler was the greatest etcher who ever lived, on the esthetic side infinitely superior to Rembrandt, and amazingly more skilful because he was able to do without any baggage of "literary" subject matter and completely to dispense with emotion or design. It was in that frame of mind that the etchings of Dürer and Lucas, and Altdorfer and Beham, and Lautensack and Hirschvogel were approached and examined and the conclusion reached that whatever else the others might have been Hirschvogel was the "greatest etcher" of the lot, probably greater than any of his successors down to Hercules Seghers. He, alone of

his century, had comprehended the medium and brought out its best. Today so medium an accomplishment is not so impressive as it used to be, but the little landscapes (even though one has looked at Huber and realized that Hirschvogel had been there before one) are as delightful as they ever were.

One of the remaining two prints in Mr. Schiff's gift is a fine early impression of Altdorfer's engraving of the Temptation of the Two Hermits (B. 25, W. 2), a print

ing is thus not only a charming specimen of Altdorfer's youthful art, but a priceless document in the history of the spread of Italianate influence north of the Alps.

The last and perhaps the most important of the prints in this noteworthy gift is the Deposition from the Cross, or Pietà, by I. A. M. of Zwolle (B. VI. 94. 7). Doubtless there are a number of other impressions, but the only ones that it has been possible to locate with the immediately available lists are those in London, Vienna,



DEPOSITION FROM THE CROSS  
BY I. A. M. OF ZWOLLE

of such signal rarity that Waldmann was able to cite impressions in only three collections. It is the most important of the group of six engravings by Altdorfer dated 1506, and, to judge by internal evidence, is one of the very first engravings that he made. It has the additional interest of having been made under the obviously strong influence of Italian work, such as that of Jacopo de' Barbari. At this time Italian precedent had played but very little part in German art, and it is noteworthy that in none of the three or four prints by Dürer which antedate it and also show Italian influence, is that influence so strongly marked or so well assimilated. This little engrav-

Paris, and Brussels. As said in the old British Museum catalogue, it is "one of the scarcer works of a scarce Master," and it is the first original print by him to enter our collection. At various times it has been compared to one or another painting of the early Netherlands school, but there seems no reason to believe that it is a copy or even based immediately upon any picture. Its subject matter itself would be responsible for such vague resemblances as have been discerned.

The artist who made it has been known by various names and descriptions, John of Cologne, the Zwolle Master, Zwott, I. A. M., the Master of the Weaver's Shuttle,

and, doubtless, others too, but the fact is that no one knows anything about him except the very little that can be obtained from looking at his work. His prints tell us that he was a Lowlander who worked toward the end of the fifteenth century, and that he probably was somewhat later in date than the Master F. V. B., one of whose masterpieces has recently entered the collection. With F. V. B. and Alært du Hameel, he is one of the three engravers

### THE WILLIAM H. RIGGS LIBRARY OF ARMOR

"A little library, growing larger every year, is an honorable part of a man's history," wrote Henry Ward Beecher. The library of William H. Riggs, recently received by the Museum with the part of his collection retained by Mr. Riggs during his lifetime, bears an intimate relation to his lifework, of which the William Henry



TEMPTATION OF THE TWO HERMITS  
BY ALBRECHT ALTDORFER

who are generally considered the most important of their time and country. According to M. J. J. Delen of the Plantin Museum, "The best works of the engraver I. M. Zwoll remind us, by their general style, and restrained and somewhat cold emotion, of the Dutch painters of the fifteenth century, the school of Albert van Ouwater and of Geertgen tot Sint Jans. His technique is hard and dry, but clear and sober. . . . His lines are longer and shallower than those of the other engravers of that period and already show a tendency toward curves that follow the forms of the objects represented. He surpasses above all in religious subjects, the Pietà being the most remarkable." WILLIAM M. IVINS, JR.

Riggs Armor and Art Donation is a monument. From a perusal of his books it becomes evident that his activities as a collector of armor were to a large extent suggested by his library.

The library includes several hundred sale catalogues, a good proportion of which are of the nineteenth century, the golden age of armor collecting. The earliest one, of the Baron Percy Collection, is dated 1825, and practically all the important sales to date are represented. These are invaluable in tracing the pedigree of Museum objects, for in many cases they are the very ones which Mr. Riggs marked and annotated when he attended the sales. That our patron was interested only in objects of the



highest artistic merit we know from his notes, which often appear on the covers of these pamphlets: thus on several catalogues is marked "quelques armes ordinaires—je n'ai rien acheté"; on another, that of the Rusca Collection disposed of in Florence in 1883, is written "quelques armes magnifiques," in accordance with which opinion the Museum possesses three embossed pieces of highest quality. Without these pamphlets, the ephemeral nature of which has led to their present rarity, much research in connection with our cataloguing would have to be done abroad.

No great armor collection fails to transport the visitor to the Middle Ages. What a privilege it would be if we could select the best pieces of armor from all the national collections and exhibit them as an entity! But as catalogues are the only means by which these treasures can be made known to most of us, it is good to realize that all the great illustrated folios of the national museums are here available. Nineteenth-century museum catalogues are also useful, for they are a criterion of what was known about armor during the romantic period. Between their covers we learn that many objects were given false historical attributions, which have since been corrected.

Among the books are those to the making of which Mr. Riggs himself contributed: many of his objects are illustrated in *L'Art pour tous* for 1882 and in *Viollette-Duc's Dictionnaire raisonné du mobilier français*; Victor Gay's famous *Glossaire archéologique* illustrates no less than forty objects; and the plates of General Thoumas's volume on the *Exposition rétrospective militaire du Ministère de la Guerre* en 1889 include over fifty pieces from the Riggs Collection.

An interesting volume is that on the history of Götz von Berlichingen, the robber knight, whose autobiography furnished the rough materials for Goethe's drama. "Goetz with the iron hand" was so named after he had lost his right hand in battle and had it replaced by an artificial flexible hand made of iron with complicated inner mechanism; this may still be seen in the Castle of Jagsthausen. The twelve plates

drawn and engraved by Jules Jacquemart, of the arms and armor of the Comte de Nieuwerkerke, Surintendant des Musées Impériaux, which are in the Wallace Collection in London, are rarely met with. Finally may be mentioned the classical works of Hewitt, Meyrick, and Stothard, and a number of sixteenth- and seventeenth-century books on the tournament, horse equipment, and fencing, the latter interesting from the viewpoints of typography and illustration as well as for their subject matter. Brief descriptions of some of these may give the reader an appetite for a larger feast.

The greatest armor collector of all time was the Archduke Ferdinand, Count of the Tyrol, who, through his father's and his own influence at the courts of Europe, collected the armor of emperors, kings, princes, and great captains. In 1601 a folio volume was published in Latin by Schrenck von Notzing at Innsbruck illustrating the most important suits in his collection, which is today exhibited in the Vienna Historical Museum; a German edition with the same plates, as issued in 1603, is in the Riggs Library. Vulson de La Colombière's *Le Vray Theatre d'Honneur*, published in 1648, is an authoritative source book containing many manuscripts on combats and tournaments; the 1608 edition of Jacob de Geyn's *Waffenhandlung von den Rören, Musquetten undt Spiessen*, contains 117 folio plates, some of which were used by Halliwell-Phillipps to illustrate his edition of Shakespeare's plays.

Early fencing books with woodcut and copperplate illustrations are well represented; we may mention those of Achille Marozzo (*Mutinae*, 1536), who is generally looked upon as the first writer of note on the art of fencing, Giacomo Grassi (*Venice*, 1570), Giovanni dall' Agocchie (*Venice*, 1572), and Heusler (*Nürnberg*, 1615), who explains the Italian system in Germany. These are of especial value since it was from Italy that the art of fence first spread over Europe, and the Italians were the first to perceive the superior efficiency of the point, as soon as armor was discarded.

Tournament books with colored plates are not numerous, but our library is ex-

ceptionally rich; to these are now added Hans Burgkmair's *Turnierbuch* published by Hefner Alteneck; *Turnierbuch Herzogs Wilhelm des Vierten* after the original in the Royal Library at Munich; *Roi René's Traictié de la Forme et Devis d'ung Tournoy*; and *L'Ancien Armorial Équestre de la Toison d'Or et de L'Europe au 15<sup>e</sup> siècle*. Noteworthy also are the 1532 edition of *Rüxner's Anfang, Ursprug und Herkommen des Thurniers inn Teutscher Nation*, and the first published edition (1775) of the Emperor Maximilian's *Weiss Kunig* illustrated with woodcuts by Hans Burgkmair; many of the 195 plates illustrate arms and armor, and not the least interesting one is that which shows the young Maximilian in the workshop of Conrad Seusenhofer, the famous armorer, specimens of whose work are exhibited in our galleries. These tournament books deserve attention as they deal with a period when emphasis was placed more on splendid display than on strenuous exercise.

Every angle of the subject is covered in the more than four hundred volumes and pamphlets which with the sale catalogues comprise the library. The few books listed above show clearly that the Riggs Collection supplements admirably the Museum Library, which now ranks with the National Art Library in London, perhaps the richest in armor literature.

STEPHEN V. GRANC SAY.

#### A PORTRAIT OF HENRY CLAY REATTRIBUTED

That mistakes are sometimes made in the attribution of paintings even in the best museums is no new or startling observation. The history of museums and collecting is enlivened by a multitude of classic tales of blindness and blundering, and specialists in any branch of the history of painting would be the last to be surprised on learning of such a case in our Museum. Each of these students could call to mind, not without a pitying smile perhaps, a pet case or two or three in his own particular field in which he would disagree with the Museum's labeling.

Against the practice of labeling pictures

at all something may indeed be said by the esthete pure and simple. Even granting that all labels speak the truth, he might say that pictures do better to speak for themselves. Form and color should be allowed to act directly on the emotions, whereas the label serves to induce a distracting intellectual activity.

Much can be said on the other side of the question also, however, and the Museum follows the practice of making on its labels a few brief statements of fact, or as near fact as it can get under the circumstances. The appreciation of a good painting is a complex process. Color and form in a picture act upon our rods and cones and nerve-centers in mysterious ways which science has thus far been unable to explain satisfactorily, and into this complexity enters also the mind with its more or less rich hinterland of ideas and images and its insistent simian curiosity. No sooner is the framed and painted canvas presented to the vision than the normal human mind begins to grope. Memories vague or lucid with their freight of emotion come into play, and for the full savoring of a truly great painting the richest store of association and emotional overtones is still never enough. As for the insistent simian curiosity, except in so far as its satisfaction releases the appropriate train of images, it appears to be nothing less than a curse to its possessor so long as he occupies him with the enjoyment of art. To quiet the troublesome craving the best move is to satisfy it on the spot, and a label is the obvious way to do it.

In allaying curiosity, however, the label can also do harm in some such manner as the esthete charges, for it sometimes dulls the discernment. And this is what the label must plead guilty to in the case of the Museum's portrait of Henry Clay. Ever since it was given to the Museum in 1909 by Miss Grace H. Dodge, this well-known work has been labeled as by Samuel F. B. Morse, and so far as the Museum is aware the attribution has never been challenged. For a similar reason it had not occurred to the Department of Paintings to challenge the attribution when the picture was first presented, for had it not al-

ready been published<sup>1</sup> as Morse's by one of the foremost students of early American painting since the time of Dunlap? By him the signature was reported to read: S. F. B. Morse 1841. In cataloguing the painting the Museum went so far as to re-examine the signature, which was easily read as: Morse, Jany, 1843.

As such the portrait has been accepted on all hands for sixteen years, finding its way as an illustration of Morse's work into many photograph collections and at least one standard biography. Then, one



PORTRAIT OF ELIZA RIPLEY  
BY MOÏSE

day someone who had known the portrait in the early days before its first publication recognized it as a portrait by another artist. Fresh examination of the signature confirmed the statement of the Museum's informant. The portrait was found to be distinctly signed: Moïse, Jany, 1843. It was painted from life in New Orleans for John Freeland and hung for many years in the house of his son-in-law, Colonel John Redmon Saxe Lewis, in Lexington, Virginia. It was sold out of the family about 1895-97. As a disabused vision easily distinguishes the two dots above the *i* in the signature, it also easily sees that the

<sup>1</sup> See Charles Henry Hart in McClure's Magazine, September, 1897.

color lacks the richness and depth of Morse's color and that the bland and capable handling lacks Morse's vigorous breadth.

The work of Theodore Sydney Moïse, painter of the portrait of Henry Clay, is little known north of Mason and Dixon's line. He was born in 1806 in Charleston, South Carolina. His grandfather, an Alsatian Jew, had amassed a considerable fortune in the West Indies before settling in Charleston in 1791. His aunt Penina was prominent locally as a writer and an educator. Who taught young Moïse to paint, the writer of this note has not been able to learn. In 1836 he left Charleston for Louisiana. He was active as a portrait painter in ante-bellum days in and about New Orleans and in Mississippi and Kentucky. In Louisville he painted Sally Ward, a famous belle of that day. An effort to trace this portrait ended with the astonishing announcement that a descendant of the fair sitter had had it hanging on the wall at home for years and years but had finally grown sick of it and burned it up! In the City Hall at New Orleans there is an equestrian portrait of General Jackson, a portrait of Governor P. I. Herbert hangs in the State Library, and the Court House, according to the statement of Miss Grace King, is full of portraits of judges painted by Moïse. He also painted a picture known as *Life on Metairie* which contains portraits of forty-four prominent turfmen of the day, and an enormous canvas portraying sixty-four members of the old Volunteer Fire Department parading in Canal Street.<sup>2</sup> A portrait of Eliza Ripley<sup>3</sup> at the age of twenty-two shows a pretty but slightly banal composition. According to this author, Moïse was the fashionable portrait painter in New Orleans at the time, a dashing and improvident genius many of whose portraits were executed to cancel debts. He served in the Civil War and died at Natchitoches, Louisiana, in 1883.

H. B. WEHLE.

<sup>2</sup> See Standard History of New Orleans, ed. H. Rightor, 1900.

<sup>3</sup> See frontispiece of her *Social Life in Old New Orleans*, D. Appleton and Company, 1912.



## THE LACE COLLECTION

During the past few months the lace collection has received several important accessions by gift and some interesting loans, the galleries have been freshened by a coat of paint, and a number of cases have been rearranged.

So far as is known, there is but one other fragment of this pattern, a piece shown in the Retrospective Exhibition held in Paris in 1900. This medallion, owned by Mme. Porgès of Paris, serves as the frontispiece in Ernest Lefébure's brochure, *Les Points de France*.<sup>1</sup>

The lace, designed in the style of Bérain,

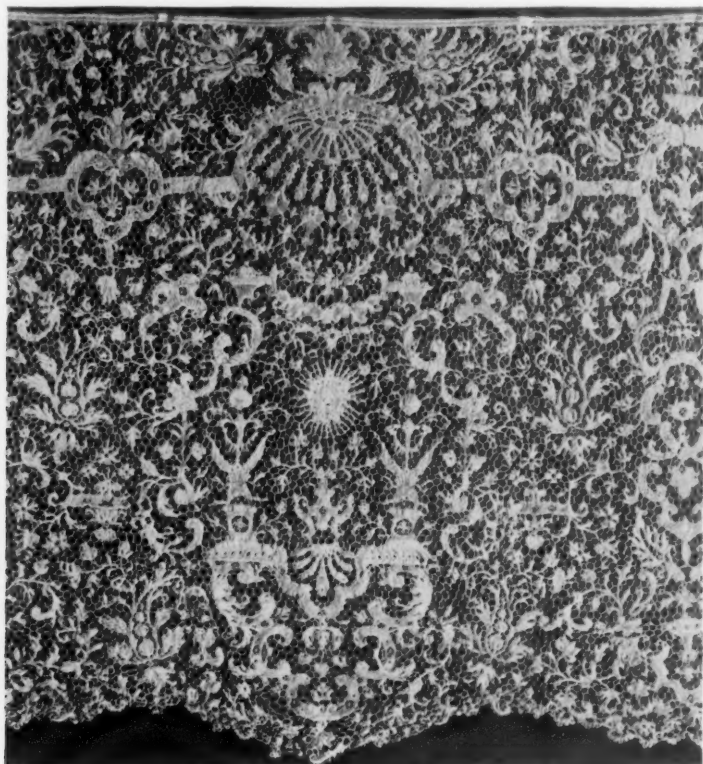


FIG. 1. FLOUNCE, POINT DE FRANCE LACE  
FRENCH, XVII CENTURY

The most notable of the new objects on exhibition are three flounces of point de France of unusual interest.

The first of these (fig. 1), presented by Mrs. Edward S. Harkness, is a precious fabric that at some period of its history was cut into several pieces and other needlepoint of an inferior quality inserted to give the flounce greater length. As now reconstructed, the lace proves to be a very rare example of needlepoint dating from the last quarter of the seventeenth century.

has for its keynote a jardinière of delicate floral motives supported on either side by stacked trophies, above which, beneath a festooned baldachino, blazes the royal emblem of Le Roi Soleil (Louis XIV). The field pattern is made up of rococo banding and arabesques in a mesh of *grandes brides picolées* or *brides point de France*. The technique is in flat needlepoint with very few ornamental *jours* and no outline.

<sup>1</sup>A translation by Miss Margaret Taylor Johnstone was published by the Museum in 1912.

ing cordonnet or other relief in any part of the pattern. This flounce is shown in the central case of Gallery H 18.

Of equal interest is a splendid piece presented by Mrs. John H. Wilcox in memory of Mrs. Rieman Duval, a flounce of which Mrs. Duval gave a portion to the Museum in 1907. The piece then presented has now been restored to its position in the original flounce, which will be found in the central case of Gallery H 18.

The appearance in the pattern (fig. 2) of ecclesiastical emblems—the fluted columns of the ciborium (although these might represent candlesticks), the tabernacle, baldachino, and bishop's mitre—indicates that this flounce may have been designed for church use, possibly as trimming for a rochet or an alb. The technique is what is described by Séguin as point de Sedan, which that authority claims can be identified by a line of open stitches worked between the edge of the pattern and the field, as shown in this piece. There are very few ornamental stitches and only occasionally a padded cordonnet that in some instances is edged with picots.

This lace is also interesting in that its early history associates it with one of Napoleon's marshals (Soult?) who is said to have brought it from Spain after the Peninsular War (1808-1814).

The flounce lent by Mrs. E. F. Hutton is also point de France (Gallery H 19). In this the pattern in the style of Bérain recalls the lace designed for the nuptials of the young Duke of Burgoyne, grandson of Louis XIV, and the Princess Marie of Savoy, who were married in 1697. Trophies, musical instruments, medallions, fleurs-de-lis, birds, and constellations are combined with personages above which winged figures hover bearing crowns and leaves of laurel. While similar medallions and owl motives appear in the Bérain plates of ornament (pls. 13, 43), and while the figures resemble those in the laces designed for the royal wedding, there is, nevertheless, much less dash and spirit in the drawing. Here, also, the figures wear the plumed head-dresses such as are found in the works of Daniel Marot and especially in the costume plates designed by Claude Gillot for the Court

ballet "Des Quatres Elements"<sup>2</sup> presented at the Tuileries in 1721, in which the young king, Louis XV, participated.

Several flounces of this design are known to exist. One was sold in the Kann Collection in 1911. A second, in which the fleur-de-lis is replaced by a conventional motive, was displayed in the Leipsic Exhibition of 1911, when it was owned by the Baroness von Oldeshausen of Dresden. Two others are known to be in private collections. The multiplicity of these flounces may be readily explained by the fact that the luxurious court of Louis XV required needlepoint lace not only for ecclesiastical uses, but as well for furnishing the boudoirs, which would naturally require varying lengths of the same pattern.

Two exceptionally beautiful strips of lace,<sup>3</sup> one of Flemish Mechlin, the second of point d'Alençon, have been presented by Miss Margaret Taylor Johnstone in memory of Mrs. James Boorman Johnstone. The piece of point d'Alençon lace has a graceful floral sprig pattern in a mesh semé with small rings in a delicately worked flat technique. This lace was exhibited at the World's Columbian Exposition in 1893. The same gift included as well a beautifully designed length of point de Milan. Another gift from the same donor is the charming strip of point d'Argentan with the pomegranate pattern illustrated in figure 3.

A gift from Mrs. Robert W. deForest, also in memory of Mrs. James Boorman Johnstone, includes a dainty christening robe of finest muslin edged with drawn-work, German work of the late seventeenth or early eighteenth century, and a strip of buratto lace of the same period, which have been placed on exhibition in Gallery H 17.

To those interested in old stitchery a seventeenth-century sampler book<sup>4</sup> presented by Miss Mary Parsons will prove most alluring. The patterns are worked on scraps of old linen in white, brown, blue, red, green, and black, and sewed on to leaves of old parchment, some inscribed in quaint lettering. The Museum numbers

<sup>2</sup> *Mercure de France*, Juin, 1725, p. 1404.

<sup>3</sup> Shown in Gallery H 18.

<sup>4</sup> Cf. *Bulletin of the Needle and Bobbin Club*, vol. VIII (1924), No. 1.

among its treasures twenty-three original pattern books of the sixteenth and seventeenth centuries, a collection now supplemented by this quaint volume (in Gallery H17) that demonstrates the delicate technique of contemporary linenwork.

In the arrangement of the pieces in the galleries several changes will be noticed.

silk canopy that figures in certain ceremonies.

In Gallery H18 the central case has been arranged to display eighteenth-century lappets, among which is a quille of point d'Alençon such as was used in trimming court costumes of the Louis XV period. In this case, also, are shown the flounces

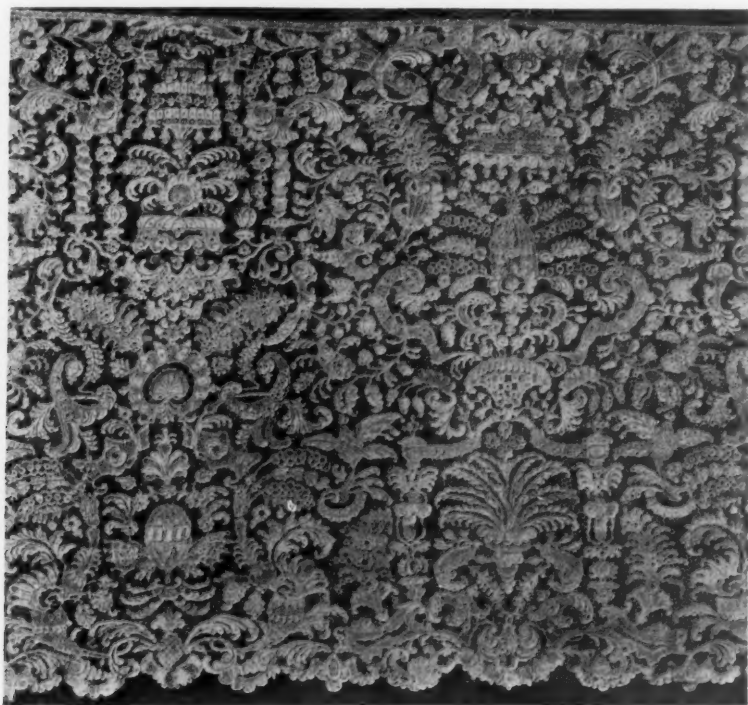


FIG 2. FLOUNCE, FRENCH NEEDLEPOINT LACE  
XVIII CENTURY

In Gallery H17 the wall cases have been so arranged that students may study in historical sequence the art of lace-making as it developed from Coptic embroidery and network of the third to the fifth century to modern times. One of the central cases of this gallery holds an interesting collection of embroidered linens and laces such as were employed in Hebrew ritual in the seventeenth and eighteenth centuries—two embroidered and cutwork bands used for wrapping about the scroll of the Law and Venetian silk lace used on the tallith or praying scarf and as well on the

presented by Mrs. Harkness and Mrs. Wilcox. On the north side of the room will be found several cases containing lappets and needlepoint laces and the splendid flounce of point de France lent by Richard C. Greenleaf and also a similar flounce lent by Mrs. Morris Hawkes. At the west end of the room the cases display the fine eighteenth-century bobbin laces of the Museum collection.

In the small blue room (Gallery H19) the central case displays the needlepoint flounce lent by Mrs. Hutton, while the small table cases contain a group of laces

*à personnages* of which the Museum collection has a rich variety. Slight changes have been made in the wall cases in this room to give a place for some of the eighteenth-century flounces formerly shown in Gallery H18. In this room will also be

the delicacy, particularly in the rendering of floral ornament, of a Pucelle border in an illuminated manuscript.

Two reasons account for the change which arose. The influence of the Gothic suggests itself at once. But this is of slow

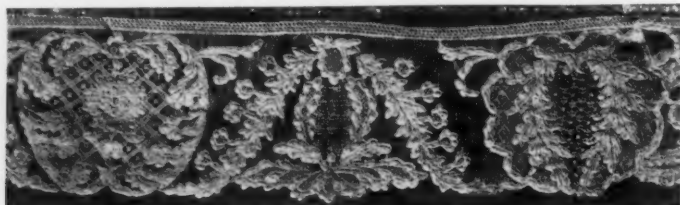


FIG. 3. STRIP OF FRENCH NEEDLEPOINT LACE  
XVIII CENTURY

found two very fine collars of modern Brussels work, one presented by Mrs. George Peabody Wetmore and another by Mrs. E. H. Harriman.

FRANCES MORRIS.

#### NOTES ON MEDIAEVAL TEXTILES

Among the silks of mediaeval Italy, from the beginning of the fourteenth century through the fifteenth century, we find an exuberance of spirit and a genius of invention that make us realize that these silks and brocades are not only captivating to the eye but mark new steps in the history of textile ornamentation.

At the close of the thirteenth century there appears in the development of textile design a marked change in the character of the motifs. The roundels with confronting birds and lions in the symmetrical groupings of the Byzantine style begin to be replaced by unsymmetrical design, by the phoenix or the eagle in swift downward flight, or even by such fancies as little monkeys pushing elephants in wheelbarrows!<sup>1</sup> The drawing no longer has the geometric precision characterizing Byzantine art generally, but has

<sup>1</sup>Von Falke, *Decorative Silks*, fig. 370.

growth and is more evident in Venetian brocades of the fifteenth century than in those assigned to the early Trecento. The more stirring influence, that which gives the design an unsymmetrical form, supplies its liveliness, its fanciful animals not indigenous to Italy, is to be sought outside Europe. It comes from the Orient.

About 1280, after the overthrow of the Sung Dynasty in China, the Mongols connected the Mediterranean with the Yellow Sea, thus opening the West to the influence of the Orient and the influx of Eastern silks. That the acceptance of this invasion of foreign ideas was rapid we judge from the fact that the Roman Inventory of 1295 already describes Chinese silks as "*Panni tartarici*."<sup>2</sup> However, the earliest extant fabric made in Italy, possibly at Lucca, under the



FIG. 1

influence of Chinese design is the burial robe<sup>3</sup> of Benedict XI, who died in 1304. This precious garment is a white and gold brocaded dalmatic preserved in Perugia and apparently made but a short time before 1304.<sup>4</sup> Here the design (fig. 1) keeps much of the formal symmetry of the By-

<sup>2</sup>Von Falke, *op. cit.*, p. 32.

<sup>3</sup>Von Falke, *op. cit.*, fig. 347.

<sup>4</sup>Von Falke, *op. cit.*, p. 35.



zantine, but the lively spirit is apparent in the little dogs and downward flying birds—both motifs often recurrent in Trecento silks.

The designs in a general way may be divided into two kinds, the first showing greater influence of the Chinese prototypes and associated with the silk industry at Lucca in the fourteenth century, the second showing a stronger feeling for the Gothic and associated with Venice in the late fourteenth century and throughout the Quattrocento. The origin of the industry at Lucca is unknown, but its fame is attached to the fourteenth century. That silk weaving should have flourished there then is particularly surprising when we recall that Lucca was at this time rent with political strife, that Uguccione Fagguola after subjugating Lucca to Pisa imprisoned Castruccio Castacani, the famous lord of Lucca, and impoverished the city, exiling the industrial population. We find, for example, that in 1310, thirty-one Lucchese families with three hundred dyers, spinners, and weavers are said to have found refuge in Venice, while in 1325 others fled to Milan, Florence, and Bologna<sup>5</sup>; yet Lucca remains in the Trecento the center of the textile arts in Italy.

Of the designs probably executed there, figs. 2, 3, and 4<sup>6</sup> are fine examples in the Museum collection. The inspiration of Chinese models is to be seen in the graceful floral motif and in the character and movement of the animals. In fig. 4 we see a more obviously copied Chinese design than was usual; the floral motif which is a modification of the lotus flower and vine runs obliquely through the pattern, rising in parallel undulating curves, while the parrot-like birds, modifications of the fonghoang, are no longer disposed in confronting pairs but arranged singly in rows across the fabric. The floral scrolling and unpaired animal motives, both emphasizing unsymmetrical patterns, were innovations to the West and greatly enriched the possibilities of design. Moreover, this influence of the Orient contributed additions to the repertoire of floral and animal motifs. This is

<sup>5</sup>Von Falke, *op. cit.*, p. 35.

<sup>6</sup>Von Falke, *op. cit.*, fig. 327.

exemplified by the lotus flower and the fonghoang adapted in fig. 4, the crane in fig. 2, and the winged dog in fig. 3. While the blue and gold brocade of fig. 2 retains something of the earlier symmetry in its design, thus dating this silk in the first half of the Trecento, it is a particularly interesting piece because of the moated castle, a



FIG. 2. GOLD BROCADE, LUCCA  
FIRST HALF OF THE XIV CENTURY

motif typically Gothic. The birds mentioned as in fig. 1 occur in the original scheme of the design of this fabric but the piece in the Museum collection is fragmentary and unfortunately does not include them.

Fig. 3, a green and gold brocade, is perhaps the most inspired in design and the most characteristic of Lucca of about the middle of the fourteenth century. Although the pattern is symmetrical, it is far richer and more fanciful than fig. 2. The winged



dogs in excited movement, the hind with a floating mane testify to genius of imagination as well as to masterly draughtsmanship. This brocade has something of the same spirited movement that one feels and so admires in the figures in low relief surrounding the Buddha in the Chinese votive stele of the Wei Period in Gallery E 11.



FIG. 3. GOLD BROCADE  
LUCCA, MIDDLE OF THE XIV CENTURY

Among the Chinese symbols adapted in Italian textiles, mention should be made of the luen, a motif of three shining balls placed over the lotus flower to indicate the heavens above and the land and the water beneath. As this, in its Italian adaptation, is an eloquent example of the transmigration from East to West of such symbols, it is unfortunate that a fragment in the Museum collection is so faded as to make adequate photography impossible. The development of the symbol is, however, clearly traced in an interesting article in *L'Arte* by Giorgio San Giorgi.<sup>7</sup>

Among other Chinese motives is the familiar cloud band. Fig. 5 has a design of censuring angels the edges of whose garments appear from these ribbon-like clouds, probably here symbolizing the heavens from which the angels come. It is notable that similar angels are to be seen in an English altarpiece<sup>8</sup> of the fifteenth century. The cloud bands also appear in the work of the Paduan artist, Squarcione.

Not only Chinese motifs but the Luccese fabrics themselves appear in paintings both in Italy and in the North from the middle of the fourteenth century up to 1480. They are important in that they give us a definite conception of the color of the brocades, which the fabrics, themselves faded due to the imperfection of dyeing before the fifteenth century, do not. A particularly notable case in point is a large tempera painting of the Madonna enthroned with angels<sup>9</sup> in the Fogg Art Museum, painted in the latter part of the fourteenth century by that follower of Giotto, Spinello Aretino, of whom Vasari so quaintly relates that in 1400 he died from fright at the sight of his own painting of Lucifer. The brocade that is upheld by the angels back of the Madonna is vermillion and gold and indeed very gorgeous. From it we realize that the colors must have been bright—as we should expect, knowing the color in the paintings and manuscripts of the period. Red was apparently a favorite color, as we infer from such backgrounds as this and from the fact that we read that during this period the ladies<sup>10</sup> of Lucca dressed precisely alike in scarlet.

Toward the end of the fourteenth century we find a change in the style of design. The naturalistic tendency inspired by the Gothic becomes the dominant note. At this time with the dissemination of sericulture and the political struggles that rent Lucca, the chief center shifts to Venice and

<sup>7</sup>Giorgio San Giorgi, *Considerazioni sopra alcuni motivi e simboli tessili*, *L'Arte*, vol. xxvii (1923), no. II.

<sup>8</sup>Exhibition of British Primitive Paintings, Royal Academy of Arts, London, 1923, pl. XI.

<sup>9</sup>Fogg Museum Collection of Mediaeval and Renaissance Painting, p. 45.

<sup>10</sup>Ellis, *Antiquities of Heraldry*, p. 20.



FIG. 4. GOLD BROCADE  
ITALIAN, EARLY XIV CENTURY



FIG 5. GOLD BROCADE  
FLORENTINE, XIV-XV CENTURY



FIG. 6. DAMASK  
LUCCA OR VENICE, XIV-XV CENTURY

remains there while the mediaeval style lasts.

The patterns of the late fourteenth and early fifteenth century as we see them in Venetian examples differ greatly



FIG. 7

from those of the early fourteenth century. Whereas the Oriental influence persists in the unsymmetrical grouping of animals, in the oblique line and the undulation of floriated vines, and in the use of the lotus, the drawing itself is less nervous, more rounded and naturalistic, more akin to the drawing



FIG. 8

of plant forms along the borders in Gothic illuminated manuscripts or even in Gothic stone capitals. The effect in general is of a more crowded pattern and therefore less subtle.

This, however, is not the sole change that has occurred. The floral and animal ornamentation is more specifically naturalistic; the models cease to be foreign and are the flowers and animals indigenous to Eu-

rope. Consider, for example, the flower in fig. 6, which is what we know as a Tudor rose. Whereas obviously adapted from the lotus as it appears in fig. 4, how static the Gothic character, how lively the one more directly derived from the Chinese! And what is true of the floral motif is even more true of the animals. The fabulous monsters of the fourteenth century along with the Chinese phoenix, khilin, and fong-hoang disappear and in their place we find naturalistic dogs, eagles, falcons, leopards, swans, deer, lions, etc. The recurrence of the animals of the chase testifies to the interest and importance attached to hunting. Fig. 7 shows a hunting falcon, recognizable by the bell placed on the tail. The hunting leopard, known as a cheeta, in the same sketch occurs quite as frequently and is historically an interesting animal. Marco Polo in his *Travels* mentions that "the Emperor (the great Khan) hath numbers of leopards trained to the chase."<sup>11</sup> It is said that these animals were constantly employed by the Emperor Frederick II in Italy and accompanied him on all his marches. According to Sir W. Jones it was first employed in hunting the antelope by Hushing, King of Persia, in 865 B. C.

The eagle or lion, as in fig. 8, is very commonly seen attacking a smaller animal. Lacroix,<sup>12</sup> in a chapter on hunting, says of the eagle: "There are also a great number of eagles all broken to catch wolves, foxes, deer, wild goats, and they do catch them in great numbers." Symbolically the lion or eagle attacking another animal is of Assyrian origin signifying destruction and dominion. As a motif it occurs on the Greek coins of Agrigentum<sup>13</sup> of the period between 416 and 345 B. C., and may also be seen on a coin from Elis in the Peloponnesus of about 480-421 among the Museum collection of antique coins in the Gold Room. Other animal motifs were designed by artists of the time, thus testifying to the importance that the art of weaving then enjoyed. The sketch book of Jacopo Bellini in the Louvre contains drawings for textiles,

<sup>11</sup> Marco Polo, Codier Ed., vol. I, p. 398.

<sup>12</sup> Lacroix, *Moeurs et Usages du Moyen Age*, p. 397.

<sup>13</sup> Von Falke, *op. cit.*, fig. 409.

and in the Kunstgewerbe Museum at Berlin there is a damask with a portion of the design adapted from one of the sketches.

In spite of the various sources from which spring the motifs of design in mediaeval textiles, China remains the real donor. It takes this place not only because it added to the repertoire of animal and floral patterns, but, far more important, because it showed the Western weaver for the first time the possibilities of unsymmetrical and fantastic design in the textile arts.

ELEANOR B. SAXE.

## LECTURES MCMXXV-MCMXXVI

### I. LECTURES FOR MUSEUM MEMBERS

ANCIENT ART, fifteen lectures by Edith R. Abbot. Mondays: September 28 through January 18, at 3 P. M.

STORY-HOURS FOR MEMBERS' CHILDREN, by Anna Curtis Chandler. Saturdays: November 7 through March 27, at 10:30 A. M.

### II. FREE GENERAL LECTURES

SUNDAY COURSE. Sundays: November 8 through March 28, at 4 P. M.

SATURDAY COURSE. Saturdays: November 7 through March 27, at 4 P. M.

THE ANALYSIS OF BEAUTY. Six lectures on Esthetics by De Witt H. Parker, Professor of Philosophy in the University of Michigan. Mondays and Thursdays: January 4, 7, 11, 14, 18, and 21, at 4 P. M.

MEDIAEVAL ILLUMINATION. Three lectures by Adolph Goldschmidt given in coöperation between the Archaeological Institute of America, Columbia University, New York University, and the Metropolitan Museum. Monday, Wednesday, and Friday, November 9, 11, and 13, at 4 P. M.

THE ARTHUR GILLENDER LECTURES FOR ARTISANS (Jessie Gillender Foundation). Sundays: December 6, 13, 20, January 3, 10, 17, 31, March 7 and 21, at 4 P. M.

STUDY-HOURS FOR PRACTICAL WORKERS, under the direction of Grace Cornell. Group 1. Sundays: October 11 through November 8, 3-4:30 P. M. Group 2.

Sundays: January 24 through February 14, 3-4:30 P. M.

GALLERY TALKS, by Elise P. Carey. Saturdays: November 7 through March 27, at 2 P. M.; Sundays: November 8 through March 28, at 3 P. M.

LECTURES FOR THE DEAF AND DEAFENED WHO READ THE LIPS, by Jane B. Walker. Saturdays: November 14, January 16, February 27, April 17, at 3 P. M.

STORY-HOURS FOR BOYS AND GIRLS, by Anna Curtis Chandler. Sundays: October 4 through April 25, at 2 and 3 P. M.

ENTERTAINMENTS FOR ELEMENTARY PUPILS, in coöperation with the School Art League. See page 226.

### III. LECTURES FOR WHICH FEES ARE CHARGED

GIVEN BY NEW YORK UNIVERSITY, sixteen courses by Professors Fiske Kimball, R. V. D. Magoffin, A. P. McMahon, Richard Offner, R. M. Riefstahl, John Shapley, and assisting specialists.

GIVEN BY TEACHERS COLLEGE, two courses by Professor Grace Cornell.

GIVEN BY THE METROPOLITAN MUSEUM OF ART, for all university students, three courses by Edith R. Abbot and Gisela M. A. Richter.

FOR HIGH SCHOOL TEACHERS. Fee for others than public school teachers. See page 226.

FOR SALESPeOPLE. Group 1. Fridays: October 2 through October 23, 9-10 A. M. Group 2. Fridays: January 22 through February 12, 9-10 A. M.

FOR HOME-MAKERS. Group 1. Saturdays: September 26 through November 28, 10 A. M.-12 M. Group 2. Saturdays: January 9 through March 13, 10 A. M.-12 M.

FOR YOUNG GIRLS. Group 1. Saturdays: October 3 through December 5, 10 A. M.-12 M. Group 2. Saturdays, January 16 through March 20, 10 A. M.-12 M.

FOR TEACHERS. Group 1. Fridays: September 25 through March 5, 4-5 P. M. Group 2. Fridays and Wednesdays alternating: September 25 through March 5, 4-5 P. M.

VISUAL INSTRUCTION. Six lectures by

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Alfred W. Abrams. Fridays: January 8 through February 19, at 4 P. M.

POTTERY. Six lectures by Charles Fergus Binns. Fridays: November 6 through December 11, at 8 P. M.

ENGLISH FURNITURE AND WOODWORK. Six lectures by Herbert Cescinsky. Fridays: January 8 through February 12, at 8 P. M.

### IV. LECTURES FOR PUBLIC SCHOOL TEACHERS AND CLASSES

LECTURES AND CONFERENCES FOR THE PUPIL TEACHERS OF THE NEW YORK TRAINING SCHOOL, by Ethelwyn C. Bradish. Dates to be announced.

TALKS FOR CLASSES IN THE VOCATIONAL SCHOOL FOR BOYS, by Richard F. Bach. Dates to be announced.

TALKS FOR HIGH SCHOOL CLASSES, by Ethelwyn C. Bradish. Wednesdays:

Fall Term, September 30 through December 9; Spring Term, February 3 through May 5, at 3:30 P. M.

MUSEUM COURSE FOR HIGH SCHOOL TEACHERS, by Ethelwyn C. Bradish. Mondays: September 28 through May 24, at 4 P. M.

STUDY-HOURS FOR TEACHERS. See above.

ENTERTAINMENTS FOR ELEMENTARY PUPILS, in coöperation with the School Art League. Saturdays: Fall Term, October 3 through November 21; Spring Term, February 27 through May 1, at 2 P. M.

STORY-HOURS FOR PHYSICALLY HANDICAPPED CHILDREN, by Anna Curtis Chandler. For crippled children: Tuesdays, October 27, November 17, April 20, and May 4, at 2 P. M. For helpless crippled children: Thursdays, October 29, November 19, April 22, and May 6, at 10 A. M.

## ACCESSIONS AND NOTES

MEASURED DRAWINGS OF WOODWORK IN THE AMERICAN WING. In order that the American Wing may be of as great usefulness as possible to architects and decorators, the Museum has just published through the generous interest of R. T. H. Halsey a portfolio of measured drawings by H. W. Waldron Faulkner of the old woodwork in the various rooms of the wing, together with scale drawings of a number of architectural fragments—doorways, mantels, corner cupboards, ironwork and lead—which it owns.

For such a publication the call has been insistent. In meeting this demand, the effort has been made to produce a book of practical value both in the size of the plates and the scales of the drawings. There are forty plates, 23 by 14 $\frac{3}{4}$  inches in size, printed on heavy paper and placed in a portfolio. The paneled walls are shown at the scale of  $\frac{1}{4}$  inch to a foot, with important features and typical details at a larger scale and all important mouldings full-size. To supplement these drawings, photographs of the same objects may be purchased separately from the Museum.

AN EXHIBITION OF TELEPHOTOGRAPHS. Photographs transmitted by electricity over telephone circuits (technically called, by obvious word-combination, telephotographs) and pictures of the sending and receiving apparatus have been placed on exhibition, by courtesy of the American Telephone and Telegraph Company, in the photograph collection of the Library. So rapidly within the last few years have apparent incredibilities become realities that the faculty of wonder is almost paralyzed, and we accept each new marvel with hardly a quiver of astonishment. Indeed, in these days of emphasis on the pictorial, it has seemed almost inevitable that some way be found for transmitting the picture with a rapidity comparable to that possible for the spoken or written word. And here, for our eyes to see, *are* photographs, electrically transmitted from San Francisco to New York—a distance of 3,305 miles—in seven and a half minutes.

The process of transmission has, in general, three parts: the translation of the light and shade of the picture into a correspondingly variable electric current, the



transmission of this current over the telephone line, with the needed amplification at regular intervals, and the retranslation of the current into light and shade. Concerning the details involved in the actual operation of these principles, fuller information is given in the pamphlet published

was one of the few things the staff never forgot. Everywhere any of them went there was always the hope of picking up the twelfth subject—and in proof state. It took a long time before it churned up under the hand of one of the Museum's print people, but at length it came and was



THE MARTYRDOM OF SAINT JOHN  
BY LUCAS CRANACH, THE ELDER

by the Museum for the use of visitors.

CRANACH'S MARTYRDOMS OF THE APOSTLES. In the first infancy of the Department of Prints, eleven of the set of twelve woodcuts of the Martyrdoms of the Apostles by Lucas Cranach were picked up in a stationery shop in New York. They were good proof impressions, the set was rare, and in Germany and England highly prized. The consequence was that the missing print

eagerly pounced upon, even though it cost almost twice as much as the other eleven all together. But even at that reckless price the staff's only desire is that it might always spread as much bread with as little butter.

The set is one of the most typical works from the master's hand, several of the individual subjects in it ranking among the finest pictures of their country at its greatest period.

W. M. L., JR.

THE WYSSENBACH PATTERN BOOK OF 1549. The noteworthy collection of Renaissance pattern books in the Department of Prints has recently had a most important addition in a fine, crisp copy of the set of forty leaves issued without title by Rudolf Wyssenbach, *formschneider*, at Zurich in 1549. Luckily the thin little pamphlet was bound up at the time of its issue in back of a much thicker book on a totally different subject, that of military exercises, and, thus camouflaged, has totally escaped the handling and rough usage that was the universal fate of Renaissance pattern books.

The Wyssenbach set is famous in all the literature on the subject of ornament, and has provided occasion for much learned debate and guesswork. Did Peter Floetner do all the designs or only that which bears his initials, or perhaps also the several which contain heads in the same hand as the signed one? Did Nicholas Manuel Deutsch do any of them? or all but the signed and beheaded Floetners? And the doctors have it out like katydid in late August—he didn't, he did, he didn't, he did—a sweet, sleepy drone of contented difference of opinion about something that doesn't matter and can therefore be talked about forever. The "Wyssenbachsche Ausgabe" was surely preordained to serve as the ideal inexhaustible material for *kunstwissenschaftlich* conversation, a *locus classicus* of the *Wiener Digiplin*. However, aside from fooling and scholarship (which in this case are oddly alike), the Wyssenbach set is of very real historical

importance, as it was one of the earliest and probably the most influential of all the German sources of Arabesque. Certainly it contained more arabesques than any other German pattern book and what have been generally admitted to be more beautiful ones. Examination of the originals in our collection shows no true arabesque (i.e. the use of the fleur-de-lis) in

the Gastel book (i.e. the earliest known German pattern book), in the *Ein ney Furmbüchlein* (of about 1525-30, which may be the second), in the Quentell 1529 reprint of the 1527 *New kunstlich boich*, or in Quentell's *Newe kunstlich moettel-boech* of 1532. In Zoppino's *Esempario di lauori* (Venice, 1529) there is, towards the end, a little motif, taken direct from Mohammedan precedent, which is built up of fleurons. This page, with the placing of the separate designs altered, but the designs themselves closely imitated, was copied in the Quentell *New kunstlich Modelbüch* of 1544. Whether or

not it was used prior to that date in any of the intermediate Quentells it is not possible to tell from the material at hand. The only great collection of arabesques issued prior to the Wyssenbach is the Pellegrino published at Paris in 1530, which today has become so rare that only two copies are known, and one of them in sadly imperfect condition. The designs in the Pellegrino (*la fleur de la science de broderie, façon arabique et ytalique*) are not so formal and geometrical as those in the Wyssenbach, and still have about them the aroma of their more immediate contact with the East. The very



DESIGN FROM THE WYSSENBACH PATTERN BOOK, ZURICH, 1549

perfection and stiffness of the Wyssenbach designs made them far fitter and easier of comprehension for the European workmen in all kinds of materials, who therefore found in them "inspiration" which was destined to have a far greater influence and usefulness. There is little doubt that in these forty leaves the Museum possesses one of the greatest and most important sources of Renaissance design.

From the standpoint of the collector the Wyssenbach is only a little less impossible to achieve than the Pellegrino, if it be any. Where there are two Pellegrinos, in public collections in France and in Germany, there are, so far as can be told from the records at hand, but four Wyssenbachs, two in Berlin, one at Paris, and this hitherto unmentioned one which is now in New York.  
W. M. L., Jr.

## LIST OF LOANS

JULY AND AUGUST, 1925

CLASS	OBJECT	SOURCE
METALWORK..... (American Wing)	Tankards (2), beakers (3), basins (3), silver, XVIII cent.; silver beaker, early XIX cent.,—American.....	Lent by Old First Presbyterian Church of New York City.
(Floor II, Room 23)	Silver tray, presented to Commodore Perry, American, 1855.....	Lent by Mrs. August Belmont and Morgan Belmont.
MINIATURES.....	*Portrait of Washington, by Charles Willson Peale, American, 1741-1827...	Lent by William B. Osgood Field.
PAINTINGS.....	*Portrait of Frances Stuart, Duchess of Richmond and Lennox, and portrait of Barbara Villiers, Duchess of Cleveland, both by Sir Peter Lely, 1618-1680,—British; Sketch for Death of Chatham, by John Singleton Copley, 1735-1815; portrait of Dr. Tyng, by John Singleton Copley, 1735-1815; portrait of Gardiner Greene, by Francis Alexander, 1800-1881; *portrait group of Five Children, by E. B. Hirschfeldt, dated 1904,—American.....	Lent by Copley Amory.
(Floor II, Room 16) (American Wing)	Portrait of William Bayard, by Gilbert Stuart, American, 1755-1828.....	Lent by Horace Townsend.
(Floor II, Room 16)	*Portrait of Samuel Powel, by Angelica Kaufmann, Swiss, 1741-1807.....	Lent by Samuel Powel.
PRINTS, ENGRAVINGS, ETC.....	*Print of Death of Chatham, by London Publishing Co., English, XVIII cent....	Lent by Copley Amory.
TEXTILES..... (Wing H, Rooms 17 and 18)	Engageants (2), point d'Argentan lace, Louis XV; quilles (2), point d'Alençon lace, Louis XVI,—French; band of linen cutwork, band of embroidered linen with Hebrew inscription; band of green moire with silk lace,—Spanish, XVII cent.....	Anonymous Loan.
(Wing H, Room 16)	Pieces (4) of green and yellow brocade, Italian, XVII cent.....	Lent by Miss Frances Morris.

\*Not yet placed on exhibition.

# CALENDAR OF LECTURES

## FREE LECTURES

OCTOBER 3-17, 1925

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, beginning October 4, at 2 and 3 P. M.

Entertainments for Elementary Pupils, in coöperation with the School Art League, Saturdays, beginning October 3, at 2 P. M.

Study-Hours for Practical Workers, by Grace Cornell, Sundays, beginning October 11, at 3 P. M.

## LECTURES FOR WHICH FEES ARE CHARGED

SEPTEMBER 24-OCTOBER 17, 1925

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

September	HOUR	October	HOUR
24 General Outline of the History of Art (N)		2 Study-Hour for Teachers (M)	
John Shapley.....	11:30	Kate Mann Franklin.....	4:00
25 Study-Hour for Teachers (M)		2 Materials of Decoration (N)	
Grace Cornell.....	4:00	R. M. Riefstahl.....	8:00
26 Study-Hour for Home-Makers (M)		2 Oriental Rugs of the Classic Periods (N)	
Grace Cornell.....	10:00	R. M. Riefstahl.....	8:00
26 Masters of Painting in Spain (N)		3 Study-Hour for Home-Makers (M)	
A. P. McMahon.....	3:00	Helen Gaston Fish.....	10:00
28 Art Structure (T)		3 Study-Hour for Young Girls (M)	
Grace Cornell.....	9:00	Grace Cornell.....	10:00
28 Ancient Art (M)		3 Outline of the History of Painting (M)	
Edith R. Abbot.....	3:00	Edith R. Abbot.....	11:00
28 Museum Course for High School Teachers (M)		3 Masters of Painting in Spain (N)	
Ethelwyn C. Bradish.....	4:00	A. P. McMahon.....	3:00
29 Color (T)		5 Art Structure (T)	
Grace Cornell.....	9:00	Grace Cornell.....	9:00
29 Classical Archaeology (N)		5 Ancient Art (M)	
R. V. D. Magoffin.....	8:00	Edith R. Abbot.....	3:00
29 Principles of Design (N)		5 Museum Course for High School Teachers (M)	
Grace Cornell.....	8:00	Ethelwyn C. Bradish.....	4:00
29 Textile Fabrics, Historic and Modern (N)		6 Color (T)	
R. M. Riefstahl.....	8:00	Grace Cornell.....	9:00
30 Art Structure (T)		6 Classical Archaeology (N)	
Grace Cornell.....	9:00	R. V. D. Magoffin.....	8:00
30 Study-Hour for Teachers (M)		6 Principles of Design (N)	
Grace Cornell.....	4:00	Grace Cornell.....	8:00
October		6 Textile Fabrics, Historic and Modern (N)	
1 Color (T)		R. M. Riefstahl.....	8:00
Grace Cornell.....	9:00	7 Art Structure (T)	
1 General Outline of the History of Art (N)		Grace Cornell.....	9:00
R. M. Riefstahl.....	11:00	7 The Art of the Middle Ages (N)	
2 Study-Hour for Salespeople (M)		John Shapley.....	11:20
Grace Cornell.....	9:00	7 Metalwork of the Middle Ages and of the Renaissance (N)	
		Bashford Dean.....	2:00

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

October	HOOR	October	HOOR
8 Color (T)		13 Textile Fabrics, Historic and Modern (N)	
Grace Cornell.....	9:00	R. M. Riefstahl.....	8:00
8 General Outline of the History of Art (N)		14 Art Structure (T)	
John Shapley.....	11:00	Grace Cornell.....	9:00
9 Study-Hour for Salespeople (M)		14 The Art of the Middle Ages (N)	
Grace Cornell.....	9:00	John Shapley.....	11:20
9 Study-Hour for Teachers (M)		14 Metalwork of the Middle Ages and of the Renaissance (N)	
Grace Cornell.....	4:00	Bashford Dean.....	2:00
9 Materials of Decoration (N)		14 Study-Hour for Teachers (M)	
R. M. Riefstahl.....	8:00	Albert Heckman.....	4:00
9 Oriental Rugs of the Classic Periods (N)		15 Color (T)	
R. M. Riefstahl.....	8:00	Grace Cornell.....	9:00
10 Study-Hours for Home-Makers		15 General Outline of the History of Art (N)	
Grace Cornell.....	10:00	Fiske Kimball.....	11:00
10 Study-Hours for Young Girls		16 Study-Hour for Salespeople (M)	
Kate Mann Franklin.....	10:00	Grace Cornell.....	9:00
10 Outline of the History of Painting (M)		16 Study-Hour for Teachers (M)	
Edith R. Abbot.....	11:00	Kate Mann Franklin.....	4:00
10 Masters of Painting in Spain (N)		16 Materials of Decoration (N)	
A. P. McMahon.....	3:00	William S. Coffin.....	8:00
10 Study-Hour for Teachers (M)		16 Oriental Rugs of the Classic Period (N)	
Grace Cornell.....	4:00	R. M. Riefstahl.....	8:00
12 Ancient Art (M)		17 Study-Hour for Home-Makers (M)	
Edith R. Abbot.....	3:00	Helen Gaston Fish.....	10:00
12 Museum Course for High School Teachers (M)		17 Study-Hour for Young Girls (M)	
Ethelwyn C. Bradish.....	4:00	Kate Mann Franklin.....	10:00
13 Color (T)		17 Outline of the History of Painting (M)	
Grace Cornell.....	9:00	Edith R. Abbot.....	11:00
13 Classical Archaeology (N)		17 Masters of Painting in Spain (N)	
R. V. D. Magoffin.....	8:00	A. P. McMahon.....	3:00
13 Principles of Design (N)			
Grace Cornell.....	8:00		



# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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BENEFACTORS, who contribute or devise	\$50,000
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CONTRIBUTING MEMBERS, who pay annually	250
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PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM